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NEWSPAPERS FAIL TO KILL REPIN

Great Russian Painter Still Lives Despite Circumstantial Story of His Death in London Times and Later in London Post and the New York World

Poor Ilja Repin! This venerable Russian painter, who on the twenty-fourth day of next month will be seventy-eight years old, has seen his country turn Bolshevik and tear up all the traditions of his art, putting Futurism and Cubism in its place. And, if this were not enough, three great newspapers, the London Times, the London Morning Post and the New York World, seem bent on consigning him to his grave alive.

The Times first "killed" Repin in July, 1918, and despite the fact that the painter has been quite active in Finland since then and has several times communicated with the outside world, the Morning Post now renews the effort to make an "old master" of him.

Sunday, May 1, the New York World joined the movement, and in the course of a full page illustrated romantic story of the painter's life referred to him as having "died a few months ago at the age of seventy."

If these papers could have their way, Repin's death would soon become a tradition, and the artist wouldn't have anything to say in the matter at all. If a man has any "inalienable" rights at all, one of them would seem to be to stay alive until his life ends.

In its issue of April 19, the Morning Post, in commenting on the change in ownership of THE AMERICAN ART NEWS, took occasion to say:

"We have frequently found THE NEWS of considerable use, but it would be much more valuable were its information fresher and more reliable. The first issue (April 2) sent out by Mr. Boswell apparently errs badly in this respect. In a note by himself referring to an exhibition of Ilja Repin's work in New York, he says that 'Repin, illustrious leader of the old time rebels in Russian art, sits in his lonesome studio in Petrograd, bewildered and saddened by the events about him.' If this statement be correct, then the Berne correspondent of the Times was wrong when he telegraphed to that paper on July 20, 1918, that Repin, the 'great Russian painter,' had died of starvation at Kuokkala, a small place on the border of Finland. The correspondent had evidently no doubt about the truth of his story, which he made more circumstantial by adding that Repin 'worked almost to the last.'"

This sounds convincing. The joker in it probably is the word "Berne." A great deal of the "news" emanating from Switzerland in the last few years has not been of a reliability sufficient to justify probate proceedings.

THE AMERICAN ART NEWS has seen a document bearing the signature of Ilja Repin under the date of April 13, 1919. The signature is certified by J. Hytinen, police commissioner at Kuokkala, Finland. A translation of the document is certified by J. Gronlund, sworn attorney, and J. Gronlund's signature is certified by the "City Hall, Helsingfors," under date of August 2, 1919. The complete document bears the great blue and red seal of the American vice-consulate at Helsingfors and the signature of the vice-consul, Mr. F. LeRoy Spangler, under date of August 20, 1920.

THE ART NEWS has also inspected a cablegram received in New York on October 18, last, by Countess Ridderstad, from Ilja Repin himself. The message reads:

"Herewith certify that sixteen paintings, twenty-seven portrait sketches, one bronze bust, shipped to you are genuine original works by

(Continued on Page 10)

"If It's Art, It's in The Art News"

SOUTH HASTENS ITS ART ASSOCIATION

Permanent Organization to Be Formed on May 23 Instead of Waiting Until Big Memphis Exhibition Next Spring

Instead of waiting until the next All-Southern Art Exhibition is held next spring at Memphis for the final organization of the Southern Art Association, a call has been sent out by Miss Florence M. McIntyre, temporary chairman, for each art local association in the South to send one delegate to Washington on May 23, when the organization will be permanently established. This meeting will be held

NEW JERSEY WOMEN SHOW ZEAL FOR ART

Federation Conducts Five Pilgrimages to Big New York Exhibitions, Where the Members Meet the Artists Socially

The work, during the past season, of the arts section of the New Jersey State Federation of Women's Clubs, might well be taken as a model for similar organizations throughout the country. Under the chairmanship of Mrs. Alvoni R. Allen, of Jersey City, the art department of the federation has done much to stimulate among the 212 federated women's clubs an interest in things beautiful and espe-

LAUNCH MOVE FOR BIG ART PALACE

League of New York Artists Calls Mass Meeting Next Tuesday Night to Boom Plan for "Civic Art Forum"—Jay Hambidge Will Be Guest of Honor.

Next Tuesday evening in the Auditorium of Washington Irving High School the newly formed League of New York Artists, at a public mass meeting, will launch its movement for the erection of a great fine arts palace in New York, or "Civic Art Forum," as it has been called, which will afford a home not alone for painting and sculpture but for the musical and literary societies of the city as well.

The meeting will take the form of a public reception to Jay Hambidge, discoverer of the "dynamic symmetry" or "square root of five" theory of design—probably the most talked of topic among artists today. Mr. Hambidge, as head of the Hambidge Research of Yale and Harvard Universities, has been credited with the finding of the lost principles of design used by the ancient Greeks prior to and including the "Golden Age" of Pericles. The British Museum and the Hellenic Society of London are represented as holding that Mr. Hambidge has made the most significant contribution to art in 2,400 years.

Representatives of Yale and Harvard Universities, the Boston Museum of Art, the Brooklyn Museum and the Metropolitan Museum of Art will make addresses at this reception. Particular stress will be laid on the movement for the erection of the Civic Art Forum, and Mr. Hambidge himself will speak on that subject.

The chairman of the league, Mr. Howard Giles, will introduce the guest of honor, and make a short speech setting forth the plans for the Civic Art Forum.

One of the principal aims for which the league was organized, according to Mr. Julian Bowes, the managing secretary, is to promote the erection of a great public exhibition building in New York, shall be worthy of the city and vast enough to house all the displays of the various societies of arts and crafts, the galleries to be under such government as to render them equally eligible to all. Such an institution would be a clearing house national in scope, a source of education and a valuable stimulant to the life and interests of the city.

In this project the league has asked the cooperation of all the fine arts, including literary and musical societies, believing that Civic Art Forum might be designed to contain, in addition to the exposition galleries, a vast auditorium, where great music festivals could be held. The right and left wings of such a building could house all the activities of these societies, thus the Forum would be a great center fostering the advancement of all the arts and their appreciation by the people.

The general public is cordially invited to the mass meeting. An excellent programme has been arranged, and special music will be featured.

The committee on arrangements is composed of the officers of the league: Howard Giles, chairman; Robert Vonnoh, vice-chairman; Leo Mielziner, secretary; Julian Bowes, managing secretary, and the following members: Henry R. Rittenberg, A. Stirling Calder, Robert Aitken, J. Massy Rhind, Granville Smith, George Elmer Browne, Jerome Myers, Eliot Clark, G. Glenn Newell, Jonas Lie and Cullen Yates.

The active membership of the League of New York Artists is now well over 1,000, and the associate patron member list is growing fast.

One of the objects of the league is the creation of a cabinet post for art in the United States Government.



"SIFTED SUNLIGHT"

Courtesy of the Galerie Simonson, Paris.

By YASUSHI TANAKA

cially in the work of contemporary painters and sculptors. One of the most significant activities of the federation was the organization of five pilgrimages of New Jersey women to exhibitions at the Fine Arts building in New York. As the secretary of the National Academy of Design declared, Mrs. Allen literally "blazed the trail for federated women's clubs into the Fine Arts galleries, and proved herself a pioneer."

Mrs. Allen first got the idea of these pilgrimages when the New York Water Color Club and the Society of New York Artists held their exhibitions simultaneously in the Fine Arts galleries. She consulted with the officers of the two organizations, and broached the idea of club members meeting the artists socially at the galleries.

Three special reception days were appointed, and the members of the New Jersey women's clubs came in force. As a result, the two art societies got fifty-four new members. Then came the National Academy's Spring exhibition, and, at the invitation of the academy council, the New Jersey women were again guests of honor on two special days, at which they met the academicians personally. The delight and appreciation of the visitors was manifested in the fact that they purchased ten works of art.

The combined attendance at these receptions approximated 2,000. In addition there was a visit by a group of 400 New Jersey children and a special "hike" by fifty-three Jersey City girl scouts.

just after the annual convention of the American Federation of Arts at the national capital, which will be in session from May 18 to 21, inclusive. Miss McIntyre is the director of the Brooks Memorial Gallery, Memphis. The new association will have a firm and substantial start, because the preliminary work, by Miss McIntyre, Judge Marcellus S. Whaley, of Columbia, S.C., and Mrs. J. S. Garrason, of Florida (now in Charleston, S.C.), has been under way for several years.

The call for the formation of the association, describing its objects, reads in part as follows:

"The purpose of the Southern Art Association is to encourage the study of art, in all its branches, and the love of the beautiful; to have an annual exhibition, holding a high standard; to meet once during this exhibition and exchange views, discussing plans to promote art throughout the South; to encourage and recommend a regular course of art (and the study of its history) in the schools; and to take a prominent part in civic life, and if there is not a city planning committee, to recommend one.

"Art touches our everyday life. Everything we use and wear has to be designed. The study of house furnishing, interior decorating, and landscape gardening all come within the scope of the art association. A local association of this kind is a valuable asset to a city.

"Let each art association work out its local problems, then all get together once a year and exchange views. This is the purpose of the Southern Art Association."

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**HOPKINSON FEATURE
OF PORTRAIT SHOW**

Boston Man Displays Superlative Works
at Ninth Annual Exhibition and Now
Rivals J. S. Sargent for Leadership

The most striking thing in the ninth annual exhibition of the National Association of Portrait Painters, at the Knoedler Galleries, No. 556 Fifth avenue, is the picture by Charles Hopkinson, of Boston, and the most striking thing that can be said about the exhibition is that Mr. Hopkinson has, in the last year, placed himself in a position where he rivals John Singer Sargent as America's greatest portrait painter. Some there are who believe he is greater than Sargent.

Hopkinson's triumph at the recent display of twenty-four war portraits at the Metropolitan Museum, where his three pictures ranked far and away ahead of anything else in the show, has prepared New York for the superlative "Portrait of Miss Katherine Lane" in the present exhibition. His chief trait is incisive exposition of character, and after that comes liveliness and beauty of color. After looking at one of his portraits the beholder feels almost as if he had met, talked with and measured the personality of the sitter.

After this distinguished work, comes Leopold Seyffert's "Portrait of Leopold Stokowski," sympathetic and fine and well designed, and Brenetta Herrman Crawford's "John Poore," a vigorous and sure open air representation of a New Brunswick citizen, with a pine tree, water and sky background and a glowing blue tonality.

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There are four sculptured portraits. The one that attracts most attention is Herbert Adams' polychromed bust of Miss De Fanti, as beautifully and finely modelled and as deliciously painted as the works of the old Florentine masters. A. Stirling Calder's "Golden Head" is very decorative, and Robert Aitken's "Henry Arthur Jones" and James E. Fraser's "Portrait of W. D." bear the stamp of good work.

The other portraits in the exhibition are as follows: Wayman Adams, "The Conspiracy;" William Cotton, "Mrs. Crosby Gaige;" Earl Stetson Crawford, "Richard Farmer, Blacksmith;" Joseph De Camp, "Lewis of the Porcellian;" Randall Davey, "Archbishop of New Mexico;" Lydia Field Emmett, "Portrait of a Lady;" Mary Foote, "Mrs. Rodman Wanamaker;" Oliver Dennett Grover, "Mrs. B.;" Lilian Westcott Hale, "Eleanor;" Philip L. Hale, "Bradley Gilman;" Victor D. Hecht, "Albert D. Gihon;" Robert Henri, "Head of a Man;" Henry Salem Hubbell, "President McMichael of Monmouth College;" John C. Johansen, "Mrs. B.;" DeWitt M. Lockman, "Portrait of a Lady;" M. Jean McLane, "My Son;" F. Luis Mora, "My Apprentice;" John S. Sargent, "Mrs. Moore;" Douglas Volk, "F. G. Platt;" Robert Vonnob, "Carl Akeley;" Irving R. Wiles, "Mrs. William R. Jepson."

—P. B.

Sculpture Show Is Attractive

Mrs. Rena Tucker Kohlman has arranged the annual spring exhibition of American sculpture at the Milch Galleries, 108 West Fifty-seventh street, with the same artistic skill and good taste that have always marked these displays. Garlands and festoons decorate the gallery, giving it the effect of a garden, with fountains and statuary placed against an especially designed background.

Prominence is given to Edward McCartan's life-sized work, "Girl Drinking from a Shell." The figure, that of a girl of thirteen, is beautifully modeled, exalting the essence of youth and showing vitality and action. Harriet Frishmuth's "The Globe," a sun dial, which created such favorable comment at the Architectural League exhibition, looks well in its new surroundings, as does her nude, Anna Vaughan Hyatt, recently made an academician, is represented by "Tiger and Heron," "Reaching Panther" and "Panther." Robert Aitken's "Diana" has the grace that always marks his work, and J. Mario Korbel has two good



Girl Drinking from Shell,
by Edward McCartan

bronzes, "Flora" and "Music and Dances," beautiful in line and proportion.

Malvina Hoffman's "Offrande," which has taken two prizes, is shown again. A. Stirling Calder is attractive as usual with his "Naiad with Tragic Mask." Frederick MacMonnies' "Diana" has a charm that would grace any display, and Gleb Derujinsky is at his best in "Mercury" and "Harlequin." Other exhibitors are: Emil Fuchs, Hunt Diederich, Evelyn Longman Batchelder, Rudolph Evans, Allan Clark, Solon Borglum, Louisa Allen, Edward Berge, Abastenia St. L. Eberle, Lillian Link, Brenda Putnam, Bessie Potter Vonnob, who is represented by her lovely "Allegresse;" Enid Yandell, Mahonri Young, who shows "Listening Faun;" Lucy Perkins Ripley, Janet Scudder, Isidore Konti and Tait McKenzie.—L. M.

Charming Spanish Landscapes

The grandeur and the grim, stark beauty of Spain are reflected in the series of twelve paintings by Max Kuehne now on exhibition at the Kraushaar Galleries, No. 680 Fifth avenue. There is something about Spain that seems to inspire Post-Impressionist treatment. This is as true today as it was in the time of El Greco. Maybe it is because the Spanish landscape displays in a realistic manner the "significant form" that constitutes the formula of Post-Impressionism.

One of the most charming of Mr. Kuehne's pictures is "Alhambra," full of atmosphere and honest solidity, with the reddish buildings up-rearing behind green trees and with rugged mountainous background. Its sentimental appeal to Americans is decidedly strong. However, the most beautiful in color is "Gypsy Quarter, Granada," abounding in tender blues and reds, surmounted by a blue-grey sky touched with rose.

Other picturesque and delightful subjects are "Sepulveda," "Sunshower, Sepulveda" and "Granada from the Vega." —P. B.

Fine Work by Stewart Reinhart

In the third exhibition at Mrs. Malcom's Gallery, 114 East Sixty-sixth street, the management has shown rare discrimination in assembling a group of oils, water color and line drawings by Stewart Reinhart, a young man of decided talent and a gift of imagination that bespeak for him a good future. Although the purpose of this gallery is to provide exhibitions for young American artists without charge to them, it has established a rule to exploit only men of talent and promise, and thus far good judgment has been shown.

The present exhibitor in his nine "Fancies in Color" evidences an inherent color sense and a sincere purpose. "The Ballet," a group of maidens dancing on the green, has action and subtle gradations of tone. "The Pariah," also a composition of dancers, has much the same qualities. His line drawings, done with the utmost simplicity, are delicate and charming in design and good in expression. L. M.

Portraits by Eyre de Lanux

Eyre de Lanux, with her individual manner of visualizing portrait subjects, is creating unusual interest at the Kingore Galleries, 558 Fifth

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avenue. The artist, plainly influenced by Chinese and Persian art, appears bent upon giving all of her sitters the benefit of the elongated eyes of the Far East. She pays little heed to curved lines, but in broad, sweeping strokes declares her ability to obtain character by direct blocking and massing of constructive forms, and the result is very interesting. She has made drawings of Eva Le Gallienne, Mrs. Dryden Kuser, Miss Alice De La Mar, Miss Julie Lentillon and Mrs. Edwin King Scheffel.

When she paints in oils, as in her portraits of Pierre de Lanux, Graham Aldis and Mrs. Jay Morse Ely, she employs flat tones and gets novel arrangement and good color combinations.

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**BOURDELLE GROUP IS
SALONS' SENSATION**

Sculptor's "L'Élévation" Is Outstanding
Feature—Van Dongen's "Anatole
France" Evokes Indignant Storm

PARIS.—The absence from this year's Salon of the popular figure of Rodin, always sought for with curiosity in the past, and of his display, is now adequately compensated for by M. Bourdelle, who was being congratulated for his two magnificent achievements: his "L'Élévation," a Madonna and Child towering like a cathedral steeple in the midst of the central hall, with a "fragment" for his monument to Poland's greatest poet, Mickiewicz, hard by. These are the outstanding exhibits this year.

Since Rodin's Balzac I cannot recall anything more original in the Salon's sculpture than "L'Élévation," this charming piece of femininity, at once archaic and modern, novel without eccentricity, tender without sentimentality. Robed mediaevally, she raises her Child above her head, which, dressed with a coif somewhat like Lady Ratclif in a drawing by Holbein, is turned away from Him, while her large eyes look out into space, with a movement of exquisite grace and ingenuity. Here, at last, is a woman whose legs are not stumps and whose naïveté of expression is not imbecile.

Van Dongen's portrait of Anatole France is considered scandalous even by his one-time admirers. Personally I do not see what there is to complain about so violently. Were I not told by the catalogue the picture represented M. France I could not have guessed it. A slap-dash of rather fascinating color, which anyone with an ounce of experience can see is from a knowing if unscrupulous hand, does not constitute a portrait. But this kind of thing has been going on for years. Paris galleries, large and small, have been full of similar defiance. Van Dongen and others have been leading steadily up to it, encouraged on all hands thereto.

It is probable that M. France sat to M. Van Dongen because he admired his style. M. Anatole France won't, we are told, have anything to do with the portrait, nor will the public, the latter because it sees in it a libel of a dignified, handsome old gentleman who is, moreover, one of the country's glories. It is not art that is being championed, but personality, which is considered more important. Such is the cynicism of the age in regard to art.

M. Dufresne's picture, "Les Ondines de la Marne," is without a doubt deplored by many members of this year's jury, but willy-nilly they had to let it in. He is a sociétaire. Much of it is, assuredly, negligent or unsuccessful, but the reclining nude figure in the foreground is a very fine piece of painting. A smaller, quite charming work, "L'Adoration des Bergers," is consistent throughout, and his still-life is exemplary. Dufresne is at once modern, original and earnest. He has ideas and composition and achieves a tapestry effect unlaboriously.

Another eminent member from the Salon d'Automne, M. Jules Flandrin, has one of his fine light effects in mountainous regions, a landscape peopled with figures, and M. Charles Guérin is represented in his fanciful and realistic manner.

A room is devoted to M. Jacques E. Blanche. This artist has not been seen in public for some time and he appeared to be devoting himself entirely to literature. The people who, to be thoroughly up to date, affect to ignore

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M. Blanche really deserve M. Van Dongen's portrait of M. Anatole France. He continues the tradition of the charming eighteenth century portrait painters of England. His heads of Mme. C. and of M. Jean Coteau, which he calls studies, might very nearly be signed Romney, and if this is considered a fault, then let us turn to M. Van Dongen, who certainly paints like no one. A step further and we get Dadaism: that is, nothing.

The finest portrait in the whole salon, and the finest still-life, are, in my opinion, those of

Walter Gay has four pictures—"The Quirini Stampaglia Palace at Venice," "Interior in the Palace of Fontainebleau," "The Musée Carnavalet" and "The Chateau de Réveillon."

Alexander Harrison is absent and Mr. Friesseke is undergoing a change. His exquisite "Le Rideau Bleu" is still typical, but his "Nude in a Window," "Nude Woman Seated" and "Sur le Balcon" strike me as somewhat unnecessarily influenced by Renoir.

Edwin Scott has painted, as is his wont, in Paris—"Place de la Madeleine" and "Place de

**"THE TREES"**

At the Maryland Institute of Art, Baltimore

By WILLIAM MEYEROWITZ

M. Louis Legrand, a wonderful artist, the equal of Degas and Toulouse-Lautrec, and who should enjoy fame with these. Since Odilon Redon I know of no artist who has given such expression to flowers.

One of the many moderns who betray their early records is M. Charles Camoin. His portrait is a smudge and it is a pity, for he has been a charming painter.

M. René Ménard introduces figures of more important dimensions than usual in his majestic landscape, entitled "Le Bain de Diane."

One of M. Le Sidaner's landscapes has been bought for a museum in Japan; M. Lépine's are pleasant in the stippled manner; Déziré is somewhat tedious and his "Golden Age" joyless; Charlot has got mixed up in his shadows, but one of his landscapes is very fine and as serious as Poussin.

A tribute has been paid to the memory of Auguste Lepère, who died in 1918, by representing him liberally and in his threefold capacity as painter, graver and binder.

Prince Troubetzkoy has some sixty of his vivid figurines. Besides those seen at Petit's a few months back, and described in these columns, are portraits of Rodin, M. Helleu and Mary Pickford.

The Americans have been saved until the last, so as to group them together. They have always been very popular at this Salon, where they are, as a rule, given good places, their light, easy, brilliant manner finding special favor here.

They are numerous this year, though few, with the exception of Mr. Cameron Burnside, have sent works of very important dimensions. Of the four contributed by this artist, and all representing scenes in North Africa, the most significant is "Nègres se rendant au Marché." Two others were painted in Tunis and one at Carthage.

Various other American artists have been eastwards, the skillful Grace Raylin having painted gardens in Morocco and Helena Dunlap a café in Tunis.

la Concorde." He is one of the very few Whistlerian Americans—a more frequently English characteristic.

Florence Esté is always to be relied upon. We find her with the oil and the water-color painters. Elisabeth Nourse is also in the two sections.

I found few portraits by Americans. Those I did were Phil Sawyer's of Lady James; those by Mrs. Cecil Clark-Davis, Mariette Leslie Cotton, Ruth Hammer Slough and Norman Mason.

Myron C. Nutting is one of the most promising and daring of the younger American artists working in Paris. He has struck out a new line, very different from his former manner. For vigor and diversity it is not unlike that of Dufresne and is disdainful of facile effect.

Other American participants at this salon are: Myron Barlow, C. Foster Bailey, Minerva J. Chapman, Ingelborg Flinck, Arthur J. Frank, J. Barry Greene, Ruth H. Hallowell, Cecil de B. Howard, Lloyd G. Gartshorne, James R. Hopkins, Louis Kromberg, Lucy Lee-Robbins, Robert Fulton Logan, Mariette B. Mills, M. Eleanor Norcross, Frank Osborn, Waldo Peirce, Ossip J. Perelma, Charles E. Polowet-ski, Louis Ritman and Hubert Vos. —M. C.

National Academy of Design**Re-elects E. H. Blashfield President**

At the annual meeting of the National Academy of Design the officers were re-elected as follows: President, Edwin H. Blashfield; vice-president, Harry W. Watrous; corresponding secretary, Charles C. Curran; recording secretary, Douglas Volk; treasurer, Francis C. Jones, Robert I. Aiken and Charles A. Platt were elected members of the council.

The following associates, having qualified, were elected members of the Academy: DeWitt M. Lockman, Helen M. Turner, Bessie Potter Vonnoh.

J. FÉRAL**Ancient Paintings**

7 RUE ST. GEORGES
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Studio Gossip

The Detroit Museum recently purchased the first bronze of Bessie Potter Vonnoh's "Allegresse," the three graceful nudes which received the Elizabeth Watrous gold medal at the Academy exhibition just closed.

The Richard Braton galleries of New London, Conn., which are now being enlarged so as to accommodate larger exhibitions, have recently sold a group of etchings by Frederick K. Detwiller to a New London collector.

Juliet Thompson, whose exhibition of portraits met with decided success when shown at the Knoedler Galleries last winter, is holding an exhibition of the same works at the studio of Mrs. E. F. Andrews in Washington, of which city Miss Thompson is a native.

Charles Basing, whose murals in the Columbia University Club and decorations for the ceiling of the concourse of the Grand Central Station are well known, has recently completed and installed a series of five panels for the Louisa Lee Schuyler school in East Fifty-seventh street. They show the city of New Amsterdam in early Dutch days.

Edward Cucuel, the American artist who has made his home in Switzerland for many years, and who will be remembered for his fine exhibition held at the Howard Young Galleries last year, has three large canvases in the Paris Salon. Three works were shown at the Fine Arts Society, London, and a number at the Schulte Gallery, Berlin, and the Berlin Exhibition. After an extended tour of the Continent, he has now returned to his summer studio on Lake Sternberg, near Munich, where he will paint out-of-door subjects until the autumn.

Dr. Christian Brinton, art writer and well-known critic, gave a lecture on "Modern Movements in Art" at the Cleveland Museum on Wednesday, May 4th. He has gone to his country home, Homestead Farm, West Chester, Pa., for the summer.

Elizabeth Cady Stanton is holding an exhibition, closing today, of students' work done in her portrait classes at her Van Dyck studio during the winter.

The Detroit Publishing Co. has brought out a color print after Dwight W. Tryon's beautiful landscape, "Before Sunrise, June." It measures 18¾ by 27¾ inches.

Giuseppe Trotta has been notified by the Italo-American Society that he has been selected to paint a portrait of Hon. Charles E. Hughes, Secretary of State, to be presented to the Italian government by Americans of Italian descent.

W. H. Wessel's threefold decoration for the University of Cincinnati has just been placed on one of the upper floors of the Engineering Building. The subject depicts the jamming of the river barges under the Suspension Bridge. The decoration was given to the Engineering Building by the class of 1920.

At his studio in Leonia, N.J., Mahonri Young is completing a series of etchings. He is also at work on a sculptured group.

Belmore Brown plans to leave his studio in East Orange, N.J., to pass the next two years painting at Banff, in the Canadian Rockies, where he has recently built a fine home and studio.

Henry S. Eddy is in Milwaukee, where he is holding an exhibition of his paintings, recently shown in this city at the Babcock Galleries. On way back to New York he will visit Chicago and Columbus.

At his studio, 152 West Fifty-fifth street, Charles Hafner has just completed a portrait bust of Montague Donner.

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PITTSBURGH'S SHOW IS FLAT AND STALE

Exhibition at Carnegie Institute, Critics
 Complain, Has Lost Its Character As
 An "International" Display of Art

Judging from what the critics say, as well as others who have seen the show, this year's "International" at Carnegie Institute, Pittsburgh, has degenerated into a pretty bleak affair. As an exhibition of contemporary American art, it is pretty much a "rehash" of the annual displays of the National Academy of Design and the Pennsylvania Academy. As an exhibition of contemporary European art, it seems to be thoroughly unrepresentative—a sort of dishing out of the cold meat of "official art."

Henry McBride, art critic of *The New York Herald*, who made the trip to Pittsburgh, lost his temper, and instead of writing the deliciously humorous things he is wont to write when disgusted, had his say in blunt and bitter language.

"Take the last spring exhibition of the National Academy and add a few like pictures that have been sent over from England and Italy," said Mr. McBride, "and you have a fairly exact idea of the international show in Pittsburgh. It contains 385 so-so works of art of the kind that intelligent people do not discuss at length. There is nothing in it so forceful as Orpen's 'Man From Arran' of last year, nor even anything that one may laugh at, like the grandly foolish 'Meeting of Cleopatra and Antony at Actium,' by Mr. Philpot. It is as mediocre and provincial in spirit as any official in any land could wish, but there can be no doubt that the late Mr. Carnegie, whose funds defray the expenses of the undertaking, desired genuine international importance for these annual affairs."

"Mr. Carnegie took great pride in the Pittsburgh exhibition. It was not alone that he felt he was doing Pittsburgh good, but he yielded to a sly delight in the thought that he had bargained for a better show than New York could boast of. 'Ha! Ha!' he cried exultingly to a group of New York critics present at one of the last Founder's Day ceremonies before the war. 'Ha! ha! We've forced you to come all the way down from New York to see these pictures,' and the audience roared in sympathy with him."

"This year there is no earthly reason why critics from New York should venture so far West in search of art. This one in particular feels that he has been distinctly taken in, and spent all the waking hours on the return trip vowing 'Never again.' The most commendable of the new pictures had all been seen in New York, and even they were not so wonderful that fresh emotions developed upon seeing them in new surroundings. The foreigners represented did their countries no credit, and the productions they submitted were so absurdly futile as international bids that it is preposterous to call the collection an international show."

"So it is clear there is something rotten in the State of Denmark, and the good people of Pittsburgh should look to it lest one of the pet ideas of their great Andrew should continue to be frustrated, for frustrated it certainly has been this time. The whole method of choosing the pictures should be looked into, especially the method of choosing the foreign pictures. Lively pictures have been painted in England

and in France during the last twelve months, but you would never dream it in Pittsburgh. The intelligent in London and Paris have had their topics, but participation in the formative debates has been denied to us."

Mr. Eugene Castello, the critic of *THE AMERICAN ART NEWS* in Philadelphia, who also made the trip, is pretty much of the same opinion as Mr. McBride. Asked by *THE ART NEWS* to express himself freely, he wrote:

"Viewed comprehensively as a manifestation of contemporary painting, the exhibition could hardly be said to represent the best that is being produced today by our American painters such as was seen in this year's Pennsylvania Academy or at the National Academy show in New York. The names of quite a number of the leading British and French artists are signed to an important proportion of the canvases, yet one is inevitably led to confess that they do not often appear to be representative works such as made last year's exhibition at the Carnegie exhibition so brilliant. Of the British group then exhibition, Orpen, Shannon, Brangwyn and Philpot are conspicuously absent, but the French painters seem to have better representation."

"Figure painters like Couese and Ipsen and landscape men like King, among the Americans, also are not exhibiting. To be noted also is the small proportion of women exhibiting, surprising in view of the fact of the increasing importance of their work in the leading picture shows."

"Among the American landscape painters the New Hope group is well represented by works of R. Sloan Bredin, Robert Spencer, George Sotter, Edward W. Redfield, John F. Folinsbee and Charles Rosen, most of them already seen in the annuals at the Pennsylvania Academy and the New York shows. Hayley Lever's 'Around the Harbor' is a masterly bit of direct painting. Elmer W. Schofield's 'Water Fall in Winter' is one of the distinguished canvases; Charles H. Woodbury's two marines, 'The Last Ray' and 'A Black Sea,' are perhaps the last word in the art of painting the ocean. Robert Vonnoh's 'Grèz Bridge' is one of the most creditable examples of his work. Walter Ufer's 'Autumn' and 'Hunger' are convincing impressions of life in the Taos country."

"Gari Melchers' interior, 'At Home,' a large canvas, is an important decorative work, as is also Child Hassam's 'Play of Light,' both including well drawn effective female figures. There is a portrait of the Right Honorable Mr. Asquith by J. McLure Hamilton, of Judge Buffington and Dr. Richard H. Harte, by Leopold Seyffert; of Lucien Simon, by M. Charles Cottet; of Admiral Viscount Jellicoe, by Sir Arthur Stockdale Cope; of the Right Honorable Mr. Justice Darling, by R. G. Eves; of Hon. F. H. Gillett, by Edmund G. Tarbell; a charming 'Girl in Black,' by Robert Susana, a 'Seated Angel,' by Abbott H. Thayer, and a fine academic group, 'Love Tunes the Shepherd's Reed,' by Richard Jack."

"The late Sir Alfred East is represented by a capital landscape, 'Golden Autumn.' Wm. M. Paxton contributes a figure subject, 'The One in the Yellow Dress,' not new to the reviewers. Carl Rungius has a fine cattle piece, 'End of the Round Up.' A beautiful work is Leonard Ochtman's 'Moonlit Cascade' and Catherine Wharton Morris is most successful in fresh, vibrant color in her 'Green Garage.' M. Paul Chabas, painter of the much discussed 'September Morn,' contributes a group of fine nudes, and Mr. Jacques Emile Blanche a fine example of still life in 'Flowers.'"

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MUSEUM OPENS ITS MODERNIST SHOW

Feature of Exhibition Is Introduction to Catalogue by Mr. Burroughs, Who Explains Significance of Movement

The loan exhibition of Impressionist and Post-Impressionist paintings, which opened to the public on Tuesday of this week at the Metropolitan Museum of Art, is probably entitled to rank as the biggest piece of art news of the season. It is sure to arouse bitterness and enthusiasm. Its importance to the art world is two fold—first, from the fact that it affords the best basis for an estimate of Post-Impressionism that the country has yet had; second, from the recognition of Modernism by a great institution like the Metropolitan Museum something which is emphasized by the exhaustive and sympathetic introduction to the catalogue written by its curator of paintings, Mr. Bryson Burroughs.

The exhibition is composed of 126 pictures by twenty-two artists. It illustrates Impressionism, from its genesis with Courbet and Manet, to its full development under Monet and its wavering under Pissarro and Seurat, whose art proved the starting point of insurgency; then it takes up the Post-Impressionist revolt under Cézanne, Van Gogh and Gauguin and follows it to its extreme reach in Derain, Matisse and Picasso. It stops short of Cubism.

The display tends to establish, according to Mr. Burroughs, that impressionism, with its final superb simulation of atmosphere, was the apogee of realism—the representation of things as they are—and that Post-Impressionism is the revolt, not alone of artists but of the public, against the obviousness of imitation and in favor of the creative and imaginative impulse in man.

Seven persons who have lent pictures have done so anonymously, but the names of twelve appear in the catalogue: Walter C. Arensberg, Mrs. Harry Payne Bingham, Mrs. Gano Dunn, Hamilton Easter Field, Adolph Lewisohn, Mrs. Eugene Meyer, Jr., William Church Osborn, John Quinn, Mrs. Charles H. Seiff, Josef Stransky, Mrs. George Vanderbilt, and Harris Whittemore.

The significance, as well as the subject matter, of Mr. Burroughs' introduction to the catalogue, justifies its publication almost in full. Slightly condensed, as indicated by asterisks where omissions have been made, the essay is as follows:

"The farther away we get from the nineteenth century the plainer it appears, in France at least, as one of the great periods in our artistic history. Artists as near us as Courbet, Manet, Puvis de Chavannes, Renoir, and Degas, though the subjects of violent controversies during their lives, are already generally recognized as the latest of the old masters. Cézanne is still a subject of dispute, but the arguments are not so bitter as they were ten years ago—he also is taking his place in the Pantheon. The question as to Gauguin and Van Gogh, whose fame arose at about the same time as that of Cézanne, is also nearing solution. The battle about the latter painters, Matisse, Derain, and Picasso, still in the prime of life and work, wages furiously, with the decision still in doubt. Few, however, would deny that they are the most aggressive forces in the art of to-day—the fact is proved by the excessive admiration and the excessive detestation that their work excites.

"The usual attitude of the disputants that an artist's work is the result altogether of his divine virtues or his diabolical perversity is not agreed to by the historian, who recognizes that the manifestations in art, like all other things of which we are cognizant, are the absolute outcome of what has gone before as they are the cause of what follows. From this point of view the visitor is invited to consider the following slight summary of the development and the scanty explanations of the work of its present representatives.

"Though the art of the nineteenth century appears to have wavered between the expression of ideas, on the one hand, and the setting down of facts, on the other, its pervading tendency was realistic and the development of realism was its distinctive accomplishment. * * * Realism was inevitably the outcome of the trend of the time, and Courbet at the middle of the century pronounced its creed.

"Manet carried on the example of Courbet and added to painting an out-of-doors effect of light and color which the older artist, who worked somewhat in the gamut of colors of the seventeenth-century realists, did not explore. Artists felt free to paint anything they saw—the 'subject matter' became less and less of concern. The summit of the realistic rendering of light was reached by Manet's followers. Never before had atmospheric effects been so closely imitated as in the work of Claude Monet; the particular effect at the moment of time was his peculiar discovery. At one stage of his career he even believed it possible to make an artist out of an ordinarily endowed student by training his observation and teaching him the laws of color. No further progress in the naturalistic representation of light and air was possible after Claude Monet—the line of the Impressionists ends with him.

"Such in barest outline is the history of the

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tendency which gave to the history of art the one novelty of the century. The weakness of the movement lay in its scant reliance on imagination or intellectuality and its scorn of composition. Its realism tended towards an imitation of the merely superficial appearances. Great artists outside of its main current, in an instinctive or conscious apprehension of its dangers, avoided them by reliance on the traditional canons. Three of these who have taken their place alongside of the famous masters of realism in the past are Ingres, Corot, and Degas. * * * Other artists of equal power leaned toward an idealistic expression, such as Puvis de Chavannes, whose pictures lead one into an age of gold where the people are free from all the bustle of our time, or Renoir, who transformed elements of modern life into a sensuousness that is not dissimilar to the ideal of the eighteenth century. With this group would Redon be placed. * * *

"The Impressionists were the virile force in the last quarter of the century and among the origins of the later styles must be looked for. Pissarro, however closely his work is related to that of Monet and Sisley, was the unquiet one of the group and he was the effective factor in the tracing of the new paths. He and his pupil Seurat searched for a more final reality, inventing by the way a method of painting by the juxtaposition of dots of pure color. Seurat had he lived would have had fame as great as any. * * *

"Van Gogh was also influenced by Pissarro, as was Gauguin in his early days. The development that the former effected was due in large part to the peculiarities of his individuality—a nervous intensity that was near delirium at times. Like the Impressionists he searched for color in every part of his pictures, in shadow as well as in light, and he shared Seurat's sense of the importance of form, which he, however, expressed by means of agitated outlines and violent brush strokes, the opposite of Seurat's deliberate manner.

"Gauguin was the romantic of the post-impressionist generation, with a nostalgia for strange countries and primitive life. He also was an insurgent against the diffuseness of the Impressionists and confined his forms in a frank, simplified line, within which he laid on his rich color in large, flat masses. He ignored accidents and facts such as cast shadows and natural colors in his effort after expressive decoration. * * *

"The dominating force in to-day's development is the great and mysterious figure of Cézanne. His early tastes were romantic and baroque; he resembled Daumier and, like him,

delighted in powerful relief and contrasts of lights and heavy black shadows in the manner of the seventeenth-century Italians—Caravaggio, Ribera and the Carracci. Later he displayed a certain likeness to Tintoretto; his pictures of the nude have something of the nervous statement of the drawings of the great Venetian, while his spiritual analogy to Greco, that other late manifestation of a powerful tradition tired of robust natural forms and demanding a new expression in their distortion, has been frequently noted.

"It was Pissarro who initiated Cézanne into painting in prismatic colors, but his sensitiveness, fine to the point of exasperation, never permitted him to be satisfied with the impressionist formula. * * *

"The age was heartily tired of the output of the schools of art. The number of useless pictures, often of great technical competence, produced each year in Paris alone, was appalling. Thousands of these covered the walls of each exhibition gallery; great size, sensational subjects, astonishing virtuosity, anything was resorted to for the purpose of attracting attention. Disgusted people turned away from it all and discovered Cézanne. His pictures, moderate in size, of simplest motive and hesitating workmanship, make no pretense. They only record the sensations of a single-minded, very sensitive painter before the sunlight on an ordinary house with a bare hill back of it, or the tired commonplace head of a woman against a nondescript wall, or some fruit on a dish. His fresh, lovely color, his haunting sincerity, his readily grasped arrangements were hailed as the manifestations of a regeneration of art, and the aesthetes found delicious stimulation in his wayward distortion of natural form and in his choppy and abrupt brush strokes.

"Cézanne's rough, heavy-handed manner suits the time. The old ideal of high finish and careful workmanship has now fallen into disfavor and an unlabored and sketchy appearance has come to be characteristic of our painting. The same change of taste has shown itself in connoisseurship—the critics have given their admiration to arts further and further back in history, searching ever for cruder forms. The sculpture of savages now occupies the place which pre-Raphael frescoes held in the aesthetics of our grandfathers, and the influence of the totem pole and the negro idol is found in the work of the typical artists of to-day.

"Matisse is the most conspicuous of living painters. The synthetic tendencies of the post-impressionist period have developed in his

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work to the broadest simplifications and its distortions have become more purposeful and startling in his hands. His drawing has the audacity and spontaneity of drawings by untaught children; his colors are applied directly with no overworking at all. His method demands the clearest idea beforehand of what he is going to express, and allows of no elaboration. The freshness of his first impression is what he strikes for and he leaves out much that we have been accustomed to see. Character and light are his aims and his success in attaining the latter by the most summary means will be appreciated on comparing his 'Interior' in this exhibition with similar works of the Impressionists, relatively drab in the contrast, though their glaring qualities were a scandal in 1890.

"Derain travels a similar road, and the fact that the aims, intellectual as well as technical, of these two artists, as well as a number of others of their generation, have so many resemblances, proves the legitimacy of their style, if such proof be needed. They are searching for an abstract of realism, not the reality of the special appearance of a particular moment which the Impressionists expressed with unapproached skill, but a wider and more elusive realism that will apply generally—that may be free of accidental circumstances.

"The development has been hastened and stimulated by Picasso, an artist of extraordinary skill and powers of assimilation. He is an inaugurator, a restless experimenter, and painting is to him a kind of game in which he knows no hesitations. He has imitated Lautrec, Puvis, Greco, and negro sculpture, but the most famous of his manifestations is Cubism, of which no example is included in this exhibition.

"The germination of Cubism can be traced back to the effort of the post-impressionist movement to escape a diffused effect by the suppression of the accidental and the momentary, to set down only the contours most significant of the shapes of objects. In the work of Seurat and Cézanne these contours show a distinct tendency to approach geometrical figures, and Cézanne's famous saying that all forms in nature can be reduced to spheres and cubes, cylinders and cones, appears to have been the *fiat lux* of the Cubists. Their compositions of abstract design, though frequently bearing descriptive titles, have only here and there any recognizable likeness to natural objects. They aim to appeal mainly to the mind which is curious about the solution of abstract problems, and to the senses only by the expressive qualities inherent in the relation of lines and shapes and colors.

"Their abstractions also can be traced logically to the disapproval of the 'subject,' growing since Courbet's time, and the distaste for the 'human interest' as a motive for painters. Certain modern aesthetes go so far as to theorize that painting should attain to the quality of music and should appeal only by means of color and form, as pure music appeals only by notes and intervals—a theory which leads to an art of pure decoration and allows only restricted possibilities of development as far as pictures are concerned. Whether or not this is the reason that Picasso, the originator of Cubism, has abandoned its practice, I am unable to say; as a matter of fact, he now paints in a manner that is akin to the style of Matisse and Derain, who remain today the active leaders of the progressives."

Those who have seen enough of Post-Impressionist art to be able to get its thrill and enjoy its beauty (and it requires acquaintance-ship just as Impressionism thirty years ago required it) will be able to pass many profitable hours at the Museum between now and September 15.

The paintings that will probably give the most pleasure are Cézanne's "Provence Landscape," Gauguin's "La Orana Maria" and "Promenade au Bord de la Mer, Tahiti," Derain's "Westminster, Blue and Grey" and Matisse's large and glowing "Interior."

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HAMBIDGE AND THE LEAGUE

Let no one stay away from the mass meeting called by the League of New York Artists next Tuesday night at Washington Irving High School, at which the movement for the erection of a great Civic Art Forum in this city is to be formally launched, just because of pique that the admirers of Jay Hambidge inside the league have given the meeting somewhat of the character of a public reception to the rediscoverer of "dynamic symmetry," or the so-called "square root of five" theory of design.

Mr. Hambidge's ideas are productive of cleavage in almost any group of artists, but there should be no cleavage in the movement for the Civic Art Forum. Those who do not care very much for "dynamic symmetry" should be big enough and broad enough not to show any resentment at this public glorification of the "rediscoverer" by his followers inside the league. It is of no importance whether Mr. Hambidge is a great man or whether he isn't. His critics can afford to be bigger and broader than his friends in the present instance.

It is contended by some of our artists that Mr. Hambidge has found the "lost principles" of Greek design as used in the "Golden Age" of Pericles; and they assert that this is a momentous discovery.

Others there are who take the stand that it doesn't make a particle of difference whether these "lost principles" are discovered or not. They hold the view that "principles" have really very little to do with creative art—that "principles" are the things somebody else comes along and sees afterwards in a work that was created simply because the artist felt it and could do it.

Shakespeare wrote "Macbeth," they assert, and centuries afterwards, when analytic minds pieced out the "science" of playwriting, "Macbeth" was found to conform perfectly to the theory. But nobody will have the temerity to contend that Shakespeare wrote "Macbeth" because of the principles of playwriting he learned from some contemporary Elizabeth Woodbridge. If he had known "how to write a play," maybe "Macbeth" wouldn't be "Macbeth."

The big thing at the meeting Tuesday night will be the Civic Art Forum, and Mr. Hambidge will say so, because he is going to speak on the subject.

PIGMENTS AND THE X-RAY

So much interest has been aroused lately in the tests of paintings by means of the X-ray and in the supposed difference between ancient and modern pigments, that THE AMERICAN ART NEWS takes pleasure in announcing that, in a couple of weeks, it will begin the publication of a series of articles on "X-ray Tests of Paintings and Pigments," by Professor Maximilian Toch, fellow of the Royal Photographic Society and professor of Industrial Chemistry at Cooper Union, based on his own experiments.

This will undoubtedly be the most exhaustive and informative consideration of the subject that has ever appeared, and will be of peculiar interest to artists and to the curators of museums, as well as to connoisseurs and the art loving public. Professor Toch is well known as a color manufacturer, as well as a scientific authority. He is the author of "Chemistry and Technology of Paints" and "Materials for Permanent Painting."

These articles will be printed exclusively in THE ART NEWS, but the data, in more complete and technical form, will probably be laid before the next meeting of the American Chemical Society, in the Autumn.

THANKS, M. BENEDITE!

When M. Léonce Bénédite, curator of the Luxembourg Museum, returned to Paris from his recent trip to the United States he gave out an interview that ought to do a world of good in setting right the European speculators (and officials) who, in the last few years, have been sending "representative collections" of poor foreign pictures to this country, apparently with the idea that we knew so little about art that our wealthy collectors would buy them just anyway.

"America has made progress in art that is almost incredible," said M. Bénédite. He explained that it was thirteen years ago when he made his first visit to the United States and offered an interesting explanation of the growth of art culture since then. He said:

"The progress in American taste has been remarkable. Especially in the acquisitions of masterpieces, their resources permit them to have the very rarest ones and works in the best state of preservation. Naturally for a number of years this wealth was rather a detriment, for it was not only a love of the beautiful but a desire for having the very best, like their fondness for things the 'best in the world.' This was more desired than the object itself. But this is rare today.

"They have had time to study. They have studied a little in France and very much in America, and they are now beyond the point where they have to seek the test of civilization in Europe. As for their museums, their presentation, classification and taste should make us envious."

We are grateful in this country to M. Bénédite for his kind thoughts, and especially for telling the European world of art officialdom that we have a taste over here entirely capable of rejecting "representative collections" that "represent" nothing but European cupidity.

ECHO ANSWERS?

The Philadelphia Public Ledger, receptacle of culture, in a recent article, tells the news rejoicingly that three Philadelphia art students won the privilege of final competition for the European scholarship of the "Society of Echo d'Beaux Arts."

Has the esteemed Public Ledger worked out a system for the phonetic spelling of French?

French Newspapers Hail Work of Yashushi Tanaka, Japanese Artist

The exhibition held at the Galleries Simonson, in Paris, of the pictures of M. Yashushi Tanaka, the Japanese artist, who formerly painted in California, has just come to a successful close. One of the most generally admired paintings was that entitled "Sifted Sunlight," reproduced in this issue.

The Paris press has been unanimous in eulogy. The New York Herald recalled the name of Whistler and was especially enthusiastic about "Sifted Sunlight." "An artistic demonstration which rests us from the banality of so many others" said the critic of the Journal des Débats, continuing: "Yashushi Tanaka belongs to the big school of painters and the attention of the whole art world is drawn to him."

The Journal du Peuple wrote: "Some of these landscapes evince quite extraordinary Western sensibility and altogether his work contradicts many a theory on the characteristic idiosyncrasies of races." M. André Warnod in L'Avenir wrote: "Yashushi Tanaka paints with the most delicate, most precise of sensibilities, and contrives to communicate a curious originality to his subjects while treating them after the manner of an exhibitor at the Salon de la Nationale."

Hind to Show McKnight in London

C. Louis Hind, English art writer and critic, who has been in this country for several years past, sailed for England last week. He took with him some thirty paintings by Dodge McKnight, which he will exhibit in London.

PARIS ADMIRES ART OF MRS. WHITNEY

Monumental Quality of American Sculptor's Work Is Considered Typical of Character of Her Native Land

PARIS.—Paradoxical as it seems, it may be contended that an artist enjoying a certain privileged social position stands less chance of obtaining recognition than one more "fortunately" placed. The artist favored in a worldly sense has many prejudices and obstacles to fight and needs a determination superior even to the resolution exercised by others.

This little irony of life is pointed out by M. Léonce Bénédite, who illustrates it with the careers of Puvis de Chavannes and Delacroix in the preface he has written to the catalogue of Mrs. Gertrude Vanderbilt Whitney's exhibition, which is being presented with such taste and care at the George Petit Galleries.

A glance reveals that the two dominant characteristics of this sculptor's work are the virility of her technique and a marked sense for the decorative in her compositions. It is, therefore, not surprising that this dual quality should lead Mrs. Whitney to express herself monumentally.

Now, it is monumental sculpture that is the flower and the very smile of architecture. And, it is in architecture that the modern American genius appears to have found its fullest and most natural outlet. Architecture exacts breadth in vision, daring in conception, and power in technique, gifts with which the United States are richly endowed. For this reason Mrs. Whitney gives the impression of being peculiarly representative of her country's artistic tendencies.

Although, technically speaking, extremely virile, her work is feminine in its inspiration. It is the vehicle, notably, for the expression of deep pity for human suffering. The war has quite naturally fostered this faculty. The two fine panels for the triumphal arch put up in New York for the return of the American troops in 1919, the broadly-conceived sketch for a memorial to the war and the "Spirit of the Red Cross," a group full of noble emotion yet free from sentimentality, a replica of which will figure at the Musée de l'Armée, are some of the works suggested by the war. One of the panels conveys most eloquently the idea of the dead's participation in the return of the survivors and achieves a dramatic effect of the most impressive character.

A plain figure of a soldier digging, entitled "In the Trenches," evinces that so important sense for "profile" the absence of which in modern sculpture, Rodin used to deplore. "Son Copain" and "L'Aviateur" are also full of nobility and grandeur, while broad and vigorous technically.

The big ghost-like figure commemorating the "Titanic" could not but produce a sensation over here. It shows that the war has brought out the feeling for tragedy which was ever latent in this artist.

This exhibition does not introduce a stranger to Paris. Mrs. Whitney studied here and had the benefit of counsel from the great Rodin, whose influence, so predominant in all modern art, transpires in the charmingly atmospheric group entitled "Paganisme."

The admirable fountain, a bronze version of which is at the Metropolitan of New York, was displayed at the Salon for 1913, but the Aztec fountain for the Pan-American building in Washington is new. It evidences in full this artist's architectural and decorative feeling and demonstrates the peculiar adaptability of her faculties to a pre-determined object.

The bronze head from the Titanic figure has been purchased by the French State, for within a few days of its opening the exhibition was already a pronounced success. —M. C.

New Scott & Fowles Galleries Have Double Space of the Old

Visitors to the new Scott & Fowles Galleries in the Frances Building, No. 667 Fifth Avenue, are struck with the ideal arrangement of the rooms for the holding of exhibition. The firm has more than twice the space in its new quarters that it had in its old, and the hangings and appurtenances are the most modern and effective that science affords.

From the large reception room, where old masters will be hung, one passes into a sculpture room, where special exhibitions will be held from time to time. Beyond this are two galleries appropriate for the display of modern pictures or prints. At the side of the first of these is the entrance to the main exhibition room, large in size and hung in rich velvets, especially arranged for the display of old masters.

In front of the main reception room, with ample daylight from the street, is a large private exhibition room, where paintings can be shown to collectors under perfect conditions.

Next season the Scott & Fowles Galleries expect to hold many important exhibitions of contemporary paintings and sculptures, as well as of old masters.

Manship to Be Gone Three Years

Paul Manship sailed for Europe last Wednesday and has planned to remain abroad for three years.

U. OF P. WILL TEACH THE TECHNIQUE AND CARE OF PAINTINGS

Carel F. L. de Wild Accepts Call of Institution to Occupy Newly Created Chair That Will Equip Specialists to Act as Curators of Collections

Word has just come from Philadelphia that, through the generosity of a well-known connoisseur, a chair has been founded at the University of Pennsylvania for instruction in "the science of painting and the care, preservation and restoration of paintings"—

something that is not only unique in America but in the whole world as well. Carel F. L. de Wild, of New York, well-known as a restorer of old masters and as an expert on the technical aspects of painting, has been invited to take the chair and has accepted. He will begin his duties at the university next September.

The course, as explained by the university, is designed to select and equip specialists, and to give to those who desire to become art museum curators a thorough knowledge of the requirements of the art. This craft has come into a positive and growing demand in this country, with the growth of collections of paintings, both public and private, and the necessity of expert knowledge in their care and restoration.

The course, as projected, will occupy two years, with two lectures (on the same day) and four hours laboratory and studio work each week. It will cover the following subjects:

A.—History, composition and properties of all pigments of interest to the painter; their use in the oil, water, pastel, tempera and fresco techniques.

B.—The composition, properties and use of painting grounds, the various vehicles, such as oils, siccatives, etc., and picture varnishes.

C.—Picture hygiene; the removal of varnish from paintings, scientific relining, cradling, re-touching and varnishing.

Mr. de Wild, who since 1911, when he came to New York, has given expert care to some of the most famous collections of the country, including the Widener, Morgan and Frick collections, is a native of Holland, where he was born 50 years ago. At the age of 13 he entered the Academy of Fine Arts at the Hague, where he won first prize for drawing in his first year. While a student, he devoted much time to the study of old masters in Dutch collections and museums, making many copies for the purpose of analyzing their methods and technique. He had the encouragement and guidance of Jacob Maris.

He made a promising start as a painter, and was awarded a gold medal at the St. Louis World's Fair in 1904, but his bent was for the study, care and restoration of old paintings and he decided to follow this career. An allowance made by the Queen Mother of Holland enabled him to study in the restoring studios of the Imperial and Royal Museums of Vienna and Berlin, and he had the benefit of association with Dr. Hofstede de Groot, in Holland.

Among the many famous pictures Mr. de Wild has restored are Rembrandt's "Anatomy Lesson," Hals' "Regents of the Old Men's Almshouse" and Jan van Ravesteyn's masterpiece, "Reception by the Magistrate of the officers of the Schutters."

Kleinberger Galleries Acquire Early Italian and French Portraits

At the recent dispersal of the Richtenberg collection in Paris, the Kleinberger Galleries, of this city, acquired three fine sixteenth century portraits. These rare works are now on their way to New York.

One of them is "Portrait of a Muscian" by the Venetian painter, Sebastiano del Piombo (1485-1547), a work of fine spirit and purity. Another is a portrait, believed to be that of Taddeo Taddei, by the Bolognese, Amico Aspertini (1475-1552).

The most interesting of the three, however, is a work of the French school painted about 1520, which was shown at the "Exhibition of French Primitives" held in Paris in 1904, the work of Jean Clouet. It is believed to be a portrait of Guillaume Gouffier, grand admiral of France under Francis I, and such a favorite with the ladies that he was the hero of the fourth story of the Heptameron.

Fine Arts Federation Election

At the annual meeting of the Fine Arts Federation of New York, which is composed of sixteen subsidiary societies, including the National Academy of Design, the following officers were unanimously re-elected:

President, Arnold W. Brunner; vice-president, Charles Dana Gibson; secretary, William Laurel Harris; directors for the year, Taber Sears, Charles W. Stoughton, Ferruccio Vitale and Adolph A. Weinman.



Prof. Carel F. L. de Wild

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Paris — New York

LONDON LETTER

April 25, 1921.

A sale that will last four days begins at Sotheby's on June 13 and includes the famous collection of Egyptian and Oriental antiquities brought together by the late Lord Amherst of Hackney, one of the first among English enthusiasts to specialize in this branch of collecting. A large part was purchased at various times from foreign collections, while a portion was acquired by Lord Amherst himself during extensive travels in the East. Being engaged in exploration work in the Nile Valley, where a considerable amount of excavation was carried out under his guidance, he had naturally exceptional opportunities for acquiring the rare and the interesting, and the dispersal will therefore be one of especial interest to connoisseurs. The list is most catholic in its variety, comprising not only sculptures and bronzes, tablets and textiles, but likewise glass, pottery, scarabs, mummies, amulets and other accessories eloquent of the life of ancient Egypt.

It was an admirable idea on the part of Messrs. Arthur Tooth, of 155 New Bond St., W., to organize at their galleries an exhibition of portraits by the lesser known artists of the early British school, for among the work of those painters, who by some freak of fortune or of fate, have failed to gain the reputation accorded to men of talent but little superior to

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their own, there is a great deal of sound merit and excellent quality. Among such artists must be reckoned John Riley, whose portrait of himself in the present exhibition shows him possessed not only of accomplished technique, but also of a nice sense of characterization. Similarly a "Portrait of a Girl and Boy" by J. R. Smith, proclaim him qualified to take a more prominent place among the Eighteenth Century painters than is usually accorded him.

It should be good news to those who like to watch the trend of events connected with the saleroom, that the second volume of Mr. Algernon Graves' "Art Sales" has just been issued, while the third volume, which is to complete the series, is promised for the end of the year.

The day of the Victorian artist has surely arrived. At Christie's an anecdotal picture by Frank Dicksee, entitled "Harmony," was bought by Mr. Sampson for 580 guineas. A view of the Thames at Streatley by Vicat Cole reached 210 guineas and a Copley Fielding, "The Pass of Killiecrankie," made 230 guineas.

One might time the arrival of Spring by the opening of its art exhibitions rather than by any change in temperature. Hardly a gallery but has opened since Easter with a show of interest. At the Leicester Galleries it is Wyndham Lewis, who in the character of satirist is challenging London with an exhibition of "Tyros and Portraits." Viewed as he would like them to be, as philosophic generalizations, the pictures may convey food for thought, but as works of art they possess a less satisfactory claim to consideration. Women with green noses and men displaying dental smiles that recall nothing so much as an advertisement of false teeth, may have their own mental message to convey, but they do not arouse that artistic responsiveness which we are told is the test by which we should arrive at judgment.

At Colnaghi and Obach's, 144 New Bond St., W., is an exhibition by Muirhead Bone and D. S. MacColl, the keeper of the Wallace Collection. In recalling to mind the drawings of the former, it is difficult to remember that no color has entered into them, for their gradation of tone is so fine that they appeal to the color sense in a way seldom connected with the art of the lead pencil.

At the Greatorex Galleries, 14 Grafton St., W., an exhibition of original etchings by such eminent artists as Anders Zorn, Muirhead Bone, D. Y. Cameron and McBey, make an extremely interesting show.

At the Fine Art Society, 148 New Bond St., the Society of Animal Painters is holding an exhibition, which assures one that at last the Landseer tradition is being exchanged for one which seeks to delve deeper into this branch of pictorial art.

—L. G. S.

Baltimore

Two of the works listed in Mason's "Life and Works of Gilbert Stuart" are included in a collection of old portraits that has recently been placed at the Peabody Institute by H. Cavendish Darrow, acting for the Williams estate. These rare paintings are now being exhibited in the Peabody Gallery together with a number of canvases, also early portraits of different schools, belonging to Mrs. C. Hughes Manly. The Stuarts are the portraits of Joseph Williams and of Susan May Williams in her babyhood days. She was the mother of Charles Joseph Bonaparte of Baltimore, former Attorney General of the United States.

The discovery of a folio containing eighty-nine etchings by Isabeau was reported by Alon Bement during a talk before the members of the Arundell Club on "Some Unexpected Art Treasures of Baltimore," stressing the value of thousands of prints, the property of the Maryland Institute, which have not until recently been made available to the public.

Earl of Pembroke's Collection of Historic Armor to Be Sold

Cable dispatches tell of the forthcoming sale in London, on June 23, at Sotheby's, of the Earl of Pembroke's great collection of armor from Wilton House. This assemblage is unique in that it is not a collection formed by a connoisseur. Every piece represents the spoil of battle or a purchase by an actual fighting nobleman among the Earl's ancestors, either for his own use or for the use of a retainer. The collection has been at Wilton House since the fifteenth century, additions being made by warrior members of the family in the sixteenth century.

PARIS LETTER

April 25, 1921.

Two English connoisseurs have just been awarded the Legion of Honor for their generosity to French museums. One is Sir Joseph Duveen, who has made many donations to the Petit Palais while having introduced various French artists to the Tate Gallery, and the other is Mr. Edmund Davis, to whom the Luxembourg owes different British works. The celebrated British artist Frank Brangwyn has been similarly honored.

To the horror of a number of people a literary review made an inquiry among its readers as to whether it would be advisable to burn the Louvre. Many of them took it seriously and actually did advocate a bonfire being made of the glorious museum.

M. Claude Monet's "Nymphéas" series will, after all, not be housed in a pavilion to be specially built for them in the grounds of the Musée Rodin. It is possible that one of the rooms in the Tuileries hothouses known as the Orangerie and which are being made use of by the Ministry of Fine Arts, will meet with the master's approval.

An exhibition of the life-work of the recently deceased artist, Luc-Olivier Mersen, will be held at the Ecole des Beaux Arts in May. A marble group by Falconet, "Pygmalion and Galatea," has been left to the Louvre by the late Professor Guyon.

Three experts, MM. Renard, Dumeuli and Dardant, have been designated by the French courts to give their opinion on the still-life attributed to Whistler in M. Théodore Duret's book and claimed by M. Sassy as his work.

Rodin's "Penseur" has become a white elephant. No one knows what is to be done with it because it is not wanted any more in front of the Panthéon. For the time being it is waiting in seclusion inside that building pending a suitable emplacement. When it was still in Rodin's hands it constantly changed names. It was originally conceived for the summit of the never realized Porte de l'Enfer, where it was to personify Lucifer.

—M. C.

Los Angeles

The second annual exhibition of the Painters and Sculptors of Southern California is now on at the art gallery in Exposition Park, to remain until May 15. All artists who have lived or worked in the geographical area known as "Southern California" are invited to enter their work in these annual exhibitions. The policy of the museum, according to a statement made by the art curator, is "a square deal" for all. The jury of selection is chosen by the artists competing.

Seventy-nine paintings, eighteen miniatures, and seventeen sculptures were accepted out of 350 works submitted.

The Mr. and Mrs. Preston Harrison prize of \$100 for the most meritorious work regardless of medium, was awarded to Guy Rose for his painting "In Arcadia." The judges were Gardner Symons, Everett Warner and Alson Clark.

The paintings of Benjamin Chambers Brown, who is well known to eastern art lovers through his pictures at the annual exhibits of the National Academy of Design, the Corcoran Gallery and the Art Institute of Chicago, are now at the Stendahl Galleries. Mr. Brown is essentially a landscape painter. His subjects were painted in the open country, the High Sierras, the desert and the Grand Canyon. In his mountain and canyon subjects he has conveyed, to a remarkable degree, the sense of dizzy height and abysmal depth. He has caught the elusive colors of the Grand Canyon.

Following Mr. Brown's paintings will come an unusual display of Korean art at the same gallery. This collection, gathered by the American consul, consists of bronzes, kake-monos and screens.

Mr. Stendahl announces the recent sale of a painting by William Wendt as well as one by Edgar A. Payne, to private collectors.

—J. A. S.

Buffalo

Buffalo picture lovers are to have opportunity soon to view nine characteristic canvases by the Dutch portrait painter, Simon Maris, son of Willem Maris. The works have been received by Captain Caspar Vandewatering and exhibition of them in Albright Art Gallery has been promised.

Captain Vandewatering, Boer war veteran and personal friend of Theodore Roosevelt, was a contemporary of Simon Maris in the Academy at The Hague in 1892 and returned recently from a visit to him.

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ST. LOUIS

The City Art Museum has recently acquired, through the generosity of an anonymous donor, an ebony cabinet of French workmanship, of the period of Louis XIII (1610-1643). The cabinet is of imposing proportions, being 7 feet 5 inches high by 6 feet 6 inches wide; and practically the entire surface is richly carved, both on the interior and the exterior. The piece was formerly in the famous Chabriere-Arles collection in Paris, and was exhibited by M. Chabriere-Arles at the Exposition Retrospective de Lyon in 1877.

The Museum has recently acquired a "Study—Head of a Man," by Frank Duveneck, probably painted in Munich in the seventies. It bears an inscription on the back of the canvas saying it was presented to Walter McEwen in 1881. With a few strokes of the brush the master gives a perfect impression of the living model. It is a work that will particularly appeal to the artist and the student.

Charles Nagel has presented to the Museum a painting entitled "Luna" by John Douglas Patrick.

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CHICAGO

The May Day frolic at the Fine Arts building proved to be a most brilliant event, with society in attendance and all studios on the tenth floor open and receiving.

The Field Museum is open, all the exhibits having been transferred from the old building in Jackson Park. Chicago at last has an opportunity to explore the interior of the massive Greek temple it has so long watched grow toward completion in Grant Park.

The mosaic portrait of Theodore Roosevelt in the new theatre which bears his name is being much admired. This is the first use in a public building of the new process mosaics discovered and brought to perfection by Professors Wells and Morgan of the University of Chicago. Flanking the mosaic are two dreamy and poetic landscapes by W. C. Emerson.

An exhibition of the latest works of Frank de Haven is attracting considerable attention at the galleries of Newcomb Macklyn. This is his first one man show in Chicago and it reveals him in various phases, each well achieved and charming.

J. W. Young's Spring "bidding sale" will start on May 11, and the public will then have the opportunity of the year to obtain fine things at likely prices.

Hovsep Pushman's exhibition will open at the galleries of Carson Pirie Scott & Co. this week, the collection comprising nine examples of his vivid and brilliantly colorful Oriental figure painting. Following the closing of the Guy Wiggin's show, at these galleries, another of his large canvases has found a home in a Chicago collection.

The Arthur Spear exhibition at the O'Brien galleries has proved such a success that it has been extended two weeks. At the present rate there will be few canvases to return to the artist at the end of the show, which speaks well for the taste and culture of Chicago.

Seymour Stone is closing his studio here and will go east. His recent portrait of Mrs. Jacob Bauer and her little daughter has been much admired. —Evelyn Marie Stuart.

Columbus, O.

The eleventh annual exhibition of the Columbus Art League was held in the Gallery of Fine Arts. George Obertueffer, a non-resident judge, awarded the Columbus Art League annual prize. The first prize of \$200 for the most meritorious work was awarded to Mrs. Lucy S. Fauley for a lovely wood interior called, "In Michigan." The second prize of \$150 went to Donald Baker for a portrait study of a young girl, "Hilda." The R. F. Wolfe annual water color prize, awarded for the first time this year, went to Alice Schille's "Interior." Honorable mentions went to Mary McGuire, Harriet Dunn Campbell, and Harry J. Westerman.

For the first time the exhibition was held in the Gallery of Fine Arts, and the smaller rooms proved more satisfactory than the single large room at the public library. Over fifty members of the league showed work.

Library court has become a veritable McDougal alley. Three more local artists have established studios in the old stables—August Lundberg, Ray Waters and Earl Hughes. —H. Kirkpatrick.

PHILADELPHIA

Forty-eight paintings of the Dutch and Flemish schools of the XVII Century selected from the collection of the late John G. Johnson have been placed temporarily on view in Memorial Hall, Fairmount Park. The names of some very great artists of that period are attached to the descriptive labels of these works but, as a rule, they do not impress the observer familiar with the subjects and technique of the masters of the Loco Countries as being typical examples of their work. Many of them show signs of having been injudiciously restored, some have been too copiously varnished and others have been darkened, apparently through lack of daylight.

Meanwhile the final destination of the whole collection remains in doubt, Mr. Harrison Morris gaining a point of law in the Orphan's Court that favors the execution of the provisions of Mr. Johnson's will in reference to exposing the collection in his South Broad street residence in opposition to Mayor Moore's action in favor of placing it in the new Art Museum now barely begun.

There are two Rembrandts; a "Head of Christ" and "The Anchorite," that have the characteristic illumination of the master, two very fine Tennyers, "The Sleeper" and "The Alchemist"; "The Inn Window," a typical Jan Steen; "Landscape," by Isaac van Ostade; "The Well," by Wouvermans; a beautifully warm toned "View in Delft," by P. de Hoogh; "The Merry Company," by J. Steen; "Grace before Meat," by Esias Boursse; "Drinking the King's Health," by G. Terborch; "Chaff Cutters," by Netscher; "Landscape," by Jacob van Ruydael; "The Lock," by Hobbema; "The Parable of the Hiredling Shepherd," by Pieter Brueghel the Elder; a very fine "Cattle at the Pool," by Adrien van der Velde; "The Town of Veere in Zeeland," by van der Heyden, and an interior of a church by De Gruyter.

Art Alliance Week closed April 30 with a program that included the performance of a farce, "The Florist Shop," by members of the Plays and Players Club, a number of songs by Edward McNamara, baritone and a suite of interpretive dances under the title of "Orthesis-Music made Visible" by Miss Louise Gifford. The week began Monday evening with a mock trial of a breach of promise suit "Madame Art vs. Mr. Philadelphia," in which Carrol R. Williams, the well-known local Attorney, officiated as judge. On Tuesday there was a delightful recital by Edith Evans Braun, pianiste, and John F. Braun, tenor; on Wednesday a song recital by David Bispham; on Thursday an illustrated lecture on "Gilbert Stuart," by Frank W. Bayley, and on Friday there was a program for professional members only, utilised by Drs. Francis X. Dercum, Dr. W. S. Wadsworth, coroner's physician, and Charles W. Burr, all three well-known alienists, to attack the current exhibition of modern art at the Pennsylvania Academy, recommending that the producers of those works should be committed to insane asylums.

The "Younger Group of Women Artists" is holding an exhibition of paintings, illustrations and sculpture, May 4 to 15, at the Academy Club, 183b Arch street.

—Eugene Castello.

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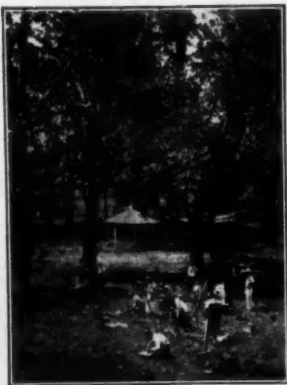
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Auction Record

Spanish Art Treasures

American Art Galleries.—The Spanish art treasures, collected by Herbert P. Weissberger, of Madrid, Spain, and known as The Almoneda Collection, April 26, 27, 28, 29 and 30. Total, \$100,157 for 968 items. A report of the sale on lots fetching \$300 or more:

363—Two Spanish embroidered velvet banners, 16th C.; Bernet, agt.	\$400
366—Pair of Spanish embroidered satin cushions, 16th C.; Miss A. Delamar.	340
390—French needlework panel, 15th C.; Mrs. B. Merriman.	1,550
402—Spanish embroidered velvet church cushion, 16th C.; Mrs. H. P. Webster.	350
418—Italian embroidered velvet cope, 15th C.; Mrs. J. P. Webster.	1,050
420—Aragonese embroidered velvet church hanging, 16th C.; Mr. Colby.	425
429—French silk brocade bed draperies, 18th C.; J. P. Webster.	400
504—Retablo, Lorenzo de Zaragoza; Mrs. Rothchild.	410
505—Four decorative panels, 18th C., Neapolitan School; Mr. Heckser.	400
519—Retablo Mayor, Francisco Ximenez; Mrs. S. S. Auchincloss.	325
573—Spanish Gothic carved and paneled wood retablo, Byzantine School; George Gray Barnard.	500
588—Set of four Spanish pole lanterns, 18th C.; L. J. O'Reilly.	340
590—Pair of Spanish painted pole lanterns, 17th C.; Edw. F. Caldwell & Co.	780
613—Italian colored stucco bas-relief by Mino da Fiesole, 15th C.; P. W. French & Co.	725
634—Set of six Spanish painted and gilt wood chairs, 18th C.; G. W. Richardson & Son.	360
769—Castilian walnut table, 17th C.; Mrs. R. H. Lorenz, agt.	400
772—Basque walnut bread cupboard, 16th C.; L. J. O'Reilly.	510
806—Three Castilian wrought-iron candle holders, 16th C.; Mrs. Holby.	405
818—Andalusian wrought-iron lectern, 17th C.; Mrs. P. Berolzheimer.	340
838—Pair Spanish wrought-iron window screens, 18th C.; Martin Mower.	400
839—Pair Spanish wrought-iron window screens, 17th C.; F. W. French & Co.	320
843—Pair of Spanish wrought-iron window jalousies, 17th C.; L. J. O'Reilly.	1,000
846—Andalusian wrought-iron fire screen, 15th C.; P. W. French & Co.	630
848—Spanish wrought and cast iron gate, 17th C.; L. J. O'Reilly.	825
849—Spanish wrought and cast iron gate, 17th C.; L. J. O'Reilly.	725
850—Spanish wrought iron gate, 16th C.; L. J. O'Reilly.	1,325
859—Set of six French walnut chairs, 18th C.; Bernet, agt.	600
863—Pair French walnut armchairs, 17th C.; P. W. French & Co.	1,150
863A—Armchairs; C. E. Canessa.	620
886—Pair of Salamanca painted walnut sacristy chairs and settee, 17th C.; E. Zimmerman.	300
888—Basque walnut cabinet, 17th C.; Miss P. M. Brandon.	370
894—Castilian walnut table, 17th C.; Bernet, agt.	300
900—Spanish pine wood sacristy bench, 16th C.; Martin Mower.	390
902—Pair Spanish pine wood doors, 16th C.; Miss P. M. Brandon.	840
919—Pair Spanish hanging lanterns, 17th C.; L. J. O'Reilly.	500
920—Pair Spanish hanging lanterns, 17th C.; Charles of London.	480
921—Pair of Spanish pole lanterns, 17th C.; Bernet, agt.	700
922—Pair of Spanish pole lanterns, 17th C.; P. W. French & Co.	540
923—Pair of Spanish pole lanterns, 17th C.; Bernet, agt.	600
924—Toledan wrought-iron cathedral lantern, late 16th C.; P. W. French & Co.	510
925—Set of four Spanish hanging lanterns, 17th C.; Charles of London.	520
939—Spanish walnut table, 16th C.; P. W. French & Co.	380
942—French tapestry, 16th C.; L. B. Sachs.	600
943—Oudenarde tapestry, 16th C.; L. B. Sachs.	2,200
950—Isphahan rug, 16th C.; P. W. French & Co.	900
951—Valladolidian carpet, 17th C.; W. Bosworth.	800
955—Castilian walnut convent library table, 16th C.; Mrs. J. E. Davis.	375
956—Castilian walnut convent library table, 16th C.; P. W. French & Co.	470
957—Spanish painted and gilt wood door, 16th C.; L. J. O'Reilly.	400
961—Pair Spanish painted and gilt columns, late 16th C.; L. J. O'Reilly.	320
962—Set of three Spanish carved, painted and gilt wood columns, 16th C.; L. J. O'Reilly.	330
965—Italian walnut fassistol and stand, 16th C.; Fredk. Frazier.	425
967—Spanish walnut refectory table, 16th C.; Charles of London.	1,000
968—Italian walnut chair, 17th C.; Fredk. Frazier.	3,000
969—Catalonian wrought-iron reja, early 14th C.; W. R. Hearst.	5,200

The Nannelli Collection

Clarke's Art Galleries.—The Nannelli Collection of Italian antiques, textiles, laces, rare iron work, etc.; April 28, 29 and 30. Total, \$19,577 for 600 items. A report of the sale on lots fetching \$200 or more:

513—Set of two arm chairs and six chairs, 17th C.; M. Myer. \$560.00

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MONTREAL

The Thirty-Eighth Spring exhibition of the Art Association, comprised 340 exhibits. In comparison with former years, the Selection Committee has exercised a good deal of discretion in the number of works admitted, to avoid overcrowding the walls; but exception may be made to the hanging of certain paintings which may be supposed to offset one another in contrasting effect, but which are more often in direct conflict. If it could be arranged to group the very modern high-keyed colorists, and the more restrained conservative tonalists, so that they might be seen on different walls, or in separate sections, the result would not be so disastrous to the individual exhibitor, and the effect as a whole would be more satisfying.

The Exhibition, as a whole, reflects a strong national "Made in Canada" sentiment. With few exceptions the subjects portrayed are taken from the homeland, and thus the formation of a "Canadian School" may be in the making, even as the distinctive art of older countries had its beginning and its inspiration in typifying the local characteristics of the country and the life of the period.

Among those artists who have essayed to depict Winter, Maurice Cullen may be called the "Dean of the Snow Faculty." His "Spring on the Cache River" is an example again of his poetic feeling in a familiar subject, that of the breaking up of an ice-covered river, with the water sodden ice forming a greenish margin as it recedes from the black water, depicted with almost tragic impressiveness in the low tone of evening.

Clarence Gagnon leans more to the vivid gaiety of positive warm lights and blue shadows, as in "Midwinter Scene in a Canadian Village," and in the deeper sombre tones of "Laurentian Forest and Stream" shows himself to be a disciple of Cullen.

F. S. Coburn, already known through his illustrations to Dr. Drummond's "Habitat" poems, has subjects showing the habitant with his team hauling logs out of the woods in winter, where the interest lies in the treatment of snow seen not under a direct light but within the forest, and mottled by filtering gleams of sunlight. His good drawing of horses and oxen is an added interest.

Charles Simpson in his "End of the Season, Montreal Harbor" makes an interesting composition out of barges and a tug picking their way through flocks of floating ice. The color is handled with fluency and freshness, and the glint of orange light from a late afternoon sun on ice and water is well rendered, as is also the pattern of the coil of smoke from the tug's funnel as it rises into the frosty air.

Although Canada is "Our Lady of the Snows" according to Kipling, the summer aspect also has its votaries. Hower Watson (President R.C.A.), holds the place of honor in the large gallery with his autumnal landscape, "The Red Oak," which upholds his reputation as a sterling painter of forests and clearings in his native Ontario. William Brymner (former President R.C.A.) shows three oils, two being coast scenes in Cape Breton.

Of the modern cult, Albert Robinson's high color note reaches the breaking point, and in form the elimination of structural detail is reduced to a negation. Miss Alice Des Claves, of the opposite school, shows a "Coach and Four in an Old English Courtyard," replete with fine drawing and spirited in handling.

In portraiture, Miss Lillias Torrance is a young exhibitor who aims in portraiture for decorative effect, and she combines the extremes of daring color with subtle harmonies. Horne Russell exhibits a portrait of "Robert Harvie, Esq.," and of "Miss Marjorie Annabelle," an open air setting with golf club in hand, making an effective composition. Dickson Patterson sends three works, among them a posthumous portrait of the eminent physicist, the late Sir William Osler. Mrs. Caldwell shows a good panel portrait of a boy full length standing, à la Whistler in tone. Other portraits are by Charles Maillard, J. St. Charles, R. S. Hewton (Modernist), and Beatrice Montizambert.

The sculptures of A. L. Laliberté and Henri Hébert are worthy of more than passing notice.

Manchester, N. H.

The Studio of Christian Art at St. Anselm's College was open from April 28 to May 5 for a public exhibition of the mural paintings just completed by Rev. P. Raphael, O.S.B., for the St. Francis Xavier Church in Buffalo, N.Y. Two years ago Father Raphael completed a part of the mural decorations for this church. Two more paintings have just been executed, which complete the decorations of the church.

The new paintings are "Immaculate Conception, Patroness of the United States," and "St. Joseph, Patron of the Universal Church, of Labor and of a Happy Death." They are fifteen feet in height and eight feet in width.

BOSTON

At the Guild of Boston artists Charles Hopkinson is showing fourteen portraits. Although coming at the tag end of the season, it is one of the outstanding art events of the year. Most of the portraits are people of great social or literary prominence and for this reason the exhibition is out of the usual run of one man shows.

Mr. Hopkinson is a student of character in the larger sense of the word and is eminently successful in suggesting the personality behind the outward mask. In each of his canvases the illusion of a living person is presented with almost startling reality. For instance, on the honor wall is hung the portrait of President Emeritus Charles W. Eliot, of Harvard College. In it one finds all the marked characteristics that distinguish Mr. Hopkinson's work from those of his contemporaries. This canvas has the effect of a strong light coming from the side and illuminating the head with extraordinary vitality. The eye is drawn to the sitter's face as by a magnet. It shows Dr. Eliot in an easy and familiar pose and the likeness here, as in all the portraits, is beyond debate. A close inspection of a Hopkinson portrait reveals a crudity of color unsuspected and almost unbelievable, remembering the general effect of the whole.

At the Grace Horne Gallery, Gerald Cassidy, hitherto a stranger to Boston, is showing thirty-eight oil paintings and eight water colors, painted chiefly in the picturesque section of the United States made familiar through the novels of Zane Grey. They make real and understandable the marvelous color effects of the Arizona deserts. He does not leave out the human interest, and the antiquity of the ancient Spanish domain holds peculiar charm for him. Perhaps the most striking landscape is "The Trail Makers," showing a prairie schooner slowly dragging its way across the limitless expanse desert land, while up above a few fleecy clouds break the intense blue. In the hands of Mr. Cassidy the subject acquires all the qualities of an epic poem.

The Doll & Richards Gallery is showing a small but select group of water colors by Sears Gallagher, Ross Turner and the late Theodore Bissiger. The paintings of the latter, mostly of Swiss subjects, have a good deal of the virility and color quality of Sargent. Mr. Gallagher's group has distinct charm and freshness and Ross Turner's water colors are good examples of his familiar style.

The Vose Gallery is holding a joint exhibition of seven landscapes each by George Bellows, Eugene Speicher and Gifford Beal. Boston has already seen and admired a few of Bellows' portrait pieces, notably the acknowledged master work, "Eleanor Joan and Anna," but the present showing of his out-of-door work comes as a distinct surprise to many. To the average visitor it may appear that Mr. Bellows has sacrificed for a doubtful result all those qualities by which he had gained almost universal admiration. Mr. Speicher's six landscapes and one flower piece are in his familiar vein, and one must attain the artist's viewpoint in order to enjoy them. The pictures of Gifford Beal, on the contrary, make instant appeal by their simplicity and directness. The Provincetown village scenes are especially lovely in color. "Sandunes" is rich and vibrant in color and the tremendous sky dominates the composition by virtue of its vigorous and heroic character.

—Sidney Woodward.

Madrid

The exhibition of Dutch art which is about to be held in Madrid will not consist of the works at present on view in Paris.

There are plans on foot for a new Fine Arts Palace to house exhibitions, a school and a club. The architect is Don Antonio Palacios.

The painter, Eduardo Rosales, is to have a statue, erected in Madrid, from the chisel of Don Mateo Inurria.

The *Gaceta de Bellas Artes*, up to now circulated exclusively among the members of the Spanish Association of Painters and Sculptors, will henceforth be issued for the benefit of the general public. The editor is Don Francisco Pompey.

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Eliza Buffington, Who Studied Hand-
writing in Japan, Will Show Ink
Paintings at Morristown and Vassar

Next Wednesday, May 11, an exhibition of Eliza Buffington's "ink paintings" and figure drawings will open at the library in Morristown, N.J. Later on her work will be shown at Vassar College. When displayed in New York recently, art lovers fortunate enough to see these "ink paintings" were impressed with their novelty and their living, rhythmical quality.

Miss Buffington, whose studio is in Madison, N.J., evolved this method of painting from her study of the Japanese line. She went to Nippon and studied for two years under Tenchi Hoshino, a renowned master of handwriting.

"Children have two varieties of toys that move," says Miss Buffington. "One kind they pull along by a string, the other kind they wind up and let go by itself. The western line, as it is ordinarily written, is dragged along by the hand, like the toy with the string. The Japanese and Chinese line is wound up like the mechanical toy and then goes by itself, as a thing alive."

"It is wound up by the application of force from the powerful shoulder muscles at certain points—at the beginning, at each turn, at the end—hence the strength of the line. Furthermore, this force is applied at timed intervals, so the brush moves rhythmically, just as one's feet move rhythmically in dancing. One enjoys writing as one enjoys dancing."

"Now, as life, strength and rhythm are characteristic of all great masterpieces of western art, there is every reason why the western artist should use these principles underlying the Japanese and Chinese line in working out an original western line technique."

Miss Buffington has tried to adapt the Japanese line to western art, and her pictures made one of the decided novelties of the season. Two of her drawings were in the recent National Academy exhibition.

James D. Gill, Veteran Springfield Dealer, Opens Gallery in Boston

The old established Gill's Art Rooms, of Springfield, Mass., dealers in paintings for half a century, removed this week from that city to Boston, where Mr. James D. Gill has opened a gallery at No. 372 Boylston street, in the heart of the art district. He will keep in touch with his old clientele from Springfield, while making a place in a larger field. As in the past, Mr. Gill will feature the best

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in American painting. At Springfield he held forty-four annual exhibitions devoted exclusively to the work of American artists. From the exhibition recently closed he sold fifteen paintings, an extraordinary feat considering the condition of business throughout the country.

Old and Rare Art of India and

Persia in Auction at Anderson's

A collection of 551 specimens of art from India and Persia is now on view at the Anderson Art Galleries, preparatory to its dispersal at auction, beginning next Thursday afternoon. One of the features is a group of sixteenth century Persian rugs.

The collection is rich in specimens of early Persian pottery, much of it having rich iridescence. One of the pieces to attract attention is an Indian pottery jar of the seventeenth century, with raised decorations of animals and men. A piece of Indian stone sculpture, of the thirteenth century, presenting a divinity, excites much admiration, as does a pair of Persian seventeenth century lacquer doors.

NEWSPAPERS FAIL TO KILL ILJA REPIN

(Continued from Page 1)

my hand. The signature of Professor Ilja Repin by his own hand is herewith certified at the office of the bailiff of Terijobi District on the 15th of October, 1920. (Seal) Nary Blohm, Bailiff."

To this cablegram is attached the following certificate bearing the signature of Mr. Axel Solitander, Finnish consul general in New York, and the seal of the consulate general:

"This is to certify that the foregoing is a true translation of the Finnish text in the attached telegram. At the Consulate General in New York, October 20, 1920."

On the 19th of last September in Helsinki a group of artists gave a "stag" to Ilja Repin, who had come from Kuokkala to spend a few days at the capital. The room was filled with flowers, many speeches were made, much tobacco was smoked and much coffee was drunk. Repin, quite hearty though 77 years old, was a hero again, despite Bolshevism and despite Modernism. The London Times and the Morning Post can verify this by sending a telegram to General Gustav Mannerheim, Menshevik leader, who was one of the party and whose word would certainly be taken in Britain.

THE AMERICAN ART NEWS tries very hard to get information that is "fresh" and "reliable." There are some very great newspapers in the world that might do well to take a leaf out of its book.

CALENDAR OF CURRENT EXHIBITIONS

Ackerman Galleries, 10 East 46th St.—Exhibition of original etchings and dry points by Kinney, Blampied, Hankey and Clark, through May.

American Numismatic Society, Broadway between 155th and 156th Sts.—Exhibition of Napoleonic coins and medals.

Anderson Galleries, Park Ave. and 59th St.—Modern Dutch Art and applied art, April 24-May 7, Daily, 10-6, Sundays, 2-5.

Babcock Galleries, 19 East 49th St.—Exhibition of pastels by Carl Schmidt, through May 28.

Brooklyn Museum, Eastern Parkway (Museum Station, 7th Ave. Subway).—Exhibition of costumes and textiles from Eastern Europe, May 3 to June 1.

Brown-Robertson Galleries, 415 Madison Ave.—Color etchings by George Senseney, through May 21.

Brown-Robertson Galleries 415 Madison Ave.—Original lithographs by British artists, to May 7.

Brummer Galleries, 43 East 57th St.—Exhibition of Modern French painters, and landscapes by Jennie Van Fleet Cowdery, through May.

Daniel Gallery, 2 West 47th St.—Water colors by John Marin.

Dudensing Galleries, 45 West 44th St.—Selected paintings by American and foreign artists; paintings by Charretton.

Ehrich Galleries, 707 Fifth Ave.—American group exhibition, through May 15.

Hispanic Museum, 156th St., Broadway.—Spanish works of art, El Greco, Velasquez, Goya.

Hotel McAlpin.—First annual exhibition of Pictorial Photography.

Junior Art Patrons, 215 West 57th St., (Fine Arts Building).—First exhibition, May 7-31.

Kennedy Galleries, 613 Fifth Ave.—Original drawings of American birds by Louis A. Fuertes; collection of ship models; through May.

Keppel Galleries, 4 East 39th St.—Original lithographs by George Bellows, through June 4.

Kingore Galleries, 668 Fifth Ave.—Studies of women by Eyre de Lanux, through May.

Knoedler Galleries, 556 Fifth Ave.—National Asso-

ciation of Portrait Painters, ninth annual exhibition, through May 14.

Knoedler Galleries, 556 Fifth Ave.—Annual exhibition of the American Association of Portrait Painters, through May 16.

Kraushaar Galleries, 680 Fifth Ave.—Paintings of Spain by Max Kuehne, through May 21.

Macbeth Galleries, 450 Fifth Ave.—Memorial Exhibition of works by J. Francis Murphy, to May 7.

Metropolitan Museum, Central Park, at 82nd St.—Exhibition of Impressionists and Post-Impressionists Paintings, beginning May 3, 10 A. M. to 5 P. M.; Saturday until 6 P. M.; Sunday, 1 P. M. to 6 P. M. Monday and Friday, 25 cents admission.

Milch Galleries, 108 West 57th St.—Annual sculpture exhibition, May 3 to 16.

Montross Galleries, 550 Fifth Ave.—Group of American painters.

Mrs. Malcolm's Gallery, 114 East 66th St.—Fantasies in color and line drawing by Stewart Reinhart.

Mussman Galleries, 144 West 57th St.—Monotypes by Eugene Higgins, to June 1.

National Revival of Industrial Arts, 816 Fifth Ave.—Bronzes by P. Troubetzky. Bookbinding, pottery, basketry, toys, ironwork, by disabled soldiers.

Parish-Watson Co., Inc., Fifth Ave. at 46th St.—Special exhibition of Early Chinese Art, including Old Chinese Porcelain.

Pen and Brush Club, 134 East 19th St.—Exhibition of black and white illustrations and designs, to June 3.

Ralston Galleries, 12 East 48th St.—Paintings of Barbizon School, English portraits of XVIII C.

Scott and Fowles Galleries, 667 Fifth Ave.—English portraits and landscapes of the XVIII C.

Wanamaker's (Belmanson Gallery), Tenth St. at Broadway.—Exhibition of contemporary paintings, through May.

Whitney Studio Club, 147 West 4th St.—Members exhibition, paintings by Stewart Davis and Torres Garcia, to May 16.

Woolf (Catherine Lorillard) Art Club, 802 Broadway.—Annual exhibition of members' work, to May 15; 4:30-6 P. M. daily.

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